

# Remembering Bill Dane

**WILLIAM J. DANE**, one of the earliest members of the Victorian Society in America and part of the group that established the New York chapter, died July 13. He was 96 years old.

Bill Dane, as he was known, was part of the group that met in Margot Gayle’s home in the 1960s to organize activities of the fledgling Victorian Society in America. After the national organization moved its headquarters to Philadelphia, he remained active in it as well as in the local chapter. He served on the New York chapter’s board of directors from 1970 until 1992. He was its treasurer (1970-73, 1984-85) and vice president (1973-75). In 2002 the chapter honored him with a lifetime achievement award.

In 2005, the Victorian Society in America presented him with a special president’s award. That presentation noted he had actively supported many of the organization’s activities from its earliest days. He had a particular interest in the summer schools, and for many years served on the committee that organized and ran them. He was also an officer of the Summer Schools Alumni Association.

Bill was born May 8, 1923, in Concord, N.H. He began his college education at the Univer-

sity of New Hampshire but left in 1942 to join the Army. After the war he returned to college and earned a liberal arts degree. He later said he “didn’t have clue” as to where that degree would lead him.

In the fall of 1947, he applied for a job at the Newark Public Library and was hired to be a clerk in its Art and Music Department. “I circulated books, shelved and moved materials,” he recalled, “and I picked up all kinds of information relating to the subject areas of art and music.” The library granted him leaves to study at various institutions. In 1950 he went to the Sorbonne and later to Harvard. He earned a master’s degree in library science from Drexel University and took more than 20 courses at New York University’s Institute of Fine Arts.

Bill remained with the Newark Public Library for 62 years, retiring in 2009. Over the years, his work and responsibilities changed as he expanded the library’s holdings to encompass a comprehensive survey of the graphic arts from the Renaissance to the 21<sup>st</sup> century. It was named The William J. Dane Fine Print Collection in 1997. In 2004, he set



up the Gertrude Fine Prints Endowment Fund in memory of his sister. His initial contribution of \$30,000 was augmented with \$10,000 from the Dodge Foundation. Over the years, he curated more than 350 exhibitions at the library. At one time he gave his job title as “the keeper of prints.” At retirement he was the supervising librarian of special collections.

Active in many professional organizations, Bill co-founded the Art Libraries Society of North America in 1972 and was its first treasurer. He received the Distinguished Service Award from the organization in 1998.

Born in Manhattan on April 25, 1925, Taylor attended Phillips Academy in Andover, Mass., and Georgetown University in Washington, D.C. His first job after college was with *The Washington Post*.



campaign to preserve the 19<sup>th</sup>-century building. (It was demolished in 1995.) Taylor also valiantly tried to prevent the 1991 demolition of the house at 327 E. 17<sup>th</sup> Street, where Antonin Dvořák lived from 1892 to 1895 and composed his “From the New World” symphony.

Taylor was a leader in achieving the designation of the East 17<sup>th</sup> Street/Irving Place Historic District. It was designated in 1998 after a 14-year effort. Even longer was the campaign to preserve the Tammany Hall building on the east side of Union Square. It was designated an official New York City landmark in 2013 after 29 years of lobbying. Taylor was also involved in efforts to protect Union Square from unwise changes proposed by the city for the park.



## Victoriana at the Edge

*Cameron Robertson, a VSNY board member and a planner and historic preservation specialist at the consulting firm AKRF, has been using state-of-the-art technology to analyze vulnerabilities to climate-change-related damage in New York neighborhoods, many of them rich in Victorian buildings. Here’s a summary of the team’s intriguing findings so far, written by Cameron with colleague Erica Mollon and supervisor Claudia Cooney.*

In 2012, Superstorm Sandy rendered parts of the New York City coastline and larger region unrecognizable. To increase the state’s resiliency in the face of future storm events, AKRF was hired by the New York State Parks, Recreation and Historic Preservation Office (OPRHP) to produce a two-phase, four-year, federally-funded survey. The goal has been to identify vulnerable historic resources, to ensure that they are protected from climate-related damage in the future, either during storm events or post-storm recovery. The project team is using the most recent coastal flood hazard composite risk maps to delineate study areas, and is employing mobile technology to geo-locate and document all potential historic resources in accordance with National Register (NR) survey criteria.

To complete the large-scale survey, the team collected basic information in the field—including photos and locations of resources—via an online software and mobile app. Before fieldwork began, neighborhood research and a context statement were prepared to identify each area’s themes of cultural and social trends as well as building trends that would potentially meet NR

criteria. During the survey’s Reconnaissance Level phase, any structure that appeared to meet NR criteria was documented using the app. After OPRHP reviewed these forms, structures underwent Intensive Level analysis if they were deemed eligible or if OPRHP requested more information. More research and documentation for buildings qualifying for this level included detailed physical descriptions and statements of significance. Once the Intensive forms were completed and neighborhood contexts finalized, OPRHP uploaded that information to their online, publicly accessible database, the Cultural Resources Information System (CRIS).

During the project’s Phase 1, encompassing the Bronx, Queens and Staten Island, the team surveyed 65 neighborhoods. They identified 1,346 properties at the Reconnaissance Level and 605 at the Intensive Level, and they delineated 20 Historic Districts containing a total of 532 contributing resources. To identify community typologies, the team analyzed

patterns and defined communities by the dominant historic themes reflected in the existing historic built fabric. The community types identified were labeled Maritime Economies, Resort Towns, Industrial Areas, Parks, Military Installations, Early 20<sup>th</sup> Century Suburbs, Late 19<sup>th</sup> Century Workers’ Housing and Institutions.

Once the community types were identified, challenges facing each typology became clearer. For example, the earliest form of Maritime Economies tend to be located on slightly higher ground and are hence more likely to face development pressures and encroachment from new high-density projects. By contrast, Resort Communities developed adjacent to beaches and boardwalks, drawing visitors by ferry, train and later car. Many neighborhoods on the Rockaway Peninsula developed in this way, and properties are primarily bungalows, with some larger late 19<sup>th</sup>-century houses. These communities are

CONTINUED ON PAGE 2



View of Havemeyer/Huntington Mansion in the Bronx, circa 1906 (photo: New York Public Library)



vulnerable because of their proximity to the water, and their wood frame buildings often experience insensitive repairs, such as the stripping of detailing and recladding. The neighborhoods’ surviving bungalows, originally built as temporary homes, were not designed to withstand decades of harsh weather conditions.

Within these communities, a number of important Victorian-era buildings were given Intensive Level analysis. In Throgs Neck in the Bronx, the Havemeyer/Huntington Mansion is a French Second Empire-style house now serving as a Catholic high school for girls. The Havemeyer/Huntington property is one of the large family estates that comprised the Throgs Neck peninsula through the 19<sup>TH</sup> century. The house’s overall form and details remain intact, in an area formerly known as a rural summer resort for wealthy city dwellers.

City Island, just north of Throgs Neck, contains multiple commercial and residential buildings dating back to the 1860s. The Victorian-era properties represent maritime industries; the island was a center for commercial shipbuilding, oyster farming and, later, yacht clubs. On the historic business corridor, City Island Avenue, significant buildings range from mid-19<sup>TH</sup>-century wood-frame Italianate-style structures to early 20<sup>TH</sup>-century brick buildings. At 279 Island Avenue, a two-story, Italianate-style, mixed-use residential and commercial building was built circa 1860 by Captain Joshua Leviness.

Along Staten Island’s coast, highlights include a Second Empire-style house at 5300 Arthur Kill Road, constructed circa 1868 by local builder Andrew Abrams. The house has many quintessential Second Empire features, including a mansard roof, molded cornices, decorative wooden brackets along the eaves, gable dormers and a wraparound porch.

These hallmarks stand out among alterations including modern window sashes, newer roofing material, recladding in asbestos shingles and the infill of the porch.

The survey also revealed how distinctive architectural trends are still discernible in the early communities—either in street layouts or building typologies—although the buildings themselves often suffered from a high loss of integrity, including recladding, alterations to fenestration patterns and removal of original detailing. As such, areas such as Broad Channel in Queens did not meet the NR criteria to be designated as historic districts. Despite the loss of character-defining features, the areas retain a unique sense of place, differentiated from the surrounding development. For these communities, current preservation designations or protections would not apply; however, the scale, community design and building typologies seem worthy of some form of recordation or zoning protections to help maintain the sense of place.

Through early 2020, in the project’s Phase 2, the team will continue to record historic architecture vulnerable to climate-change-related damage, in addition to determining potential resources that may have been missed in past surveys. This phase includes some neighborhoods of Manhattan and the Bronx, as well as municipalities in Westchester, Rockland and Orange Counties. Whether or not devastating storms sweep through again and rebuilding is needed, communities and outside experts will be better able to recognize and understand what has been built, what makes these vulnerable communities unique and ensure there are records of historic properties prior to any disasters.

## Demarest Building Threatened

Despite staunch appeals from VSNY, the 29<sup>TH</sup> Street Neighborhood Association and other community members for landmark designation of the Demarest Building at 339 5th Avenue (at 33<sup>RD</sup> Street), built in 1890 and designed by renowned architecture firm Renwick, Aspinwall & Russell, permits have been filed to replace it with a 26-story, 283-foot, generic mixed-use spire.

The lead architect, James Renwick (1818-1895), worked on landmarks as prominent as New York’s St. Patrick’s Cathedral and Grace Church and the Smithsonian Institution Building in Washington, D.C. The buff-brick Demarest Building, commissioned for carriage maker Aaron T. Demarest, was equipped with the world’s first electric-operated elevator, installed by the Otis Brothers. The structure’s dramatic multistory windows foreshadow modernist curtain walls. Its broad cornice rests on unspoiled leafy brackets, and among its lavish façade

ornaments are high-relief portraits of shirtless deities holding up floral bowers.

Activists have regularly appealed to government officials to expand the Madison Square North Historic District to include Renwick’s masterful design (which the Landmarks Preservation Commission has inexplicably deemed to have insufficient surviving historic fabric). Daniel Garodnick, former City Council member, has called the Demarest his favorite building in his district. Columbia professor Andrew S. Dolkart described it to *The New York Times* as “one of those buildings that whenever I pass by, it makes me smile.”

A recent visit showed thriving businesses in the storefronts, including a Wendy’s branch lined in photo-murals of better protected New York landmarks. The innovative elevator has been modernized, but the original staircase survives, with newel posts trimmed in dentil molding. *George Calderaro*



Circa-1975 photo by Edmund Vincent Gillon of the Demarest Building at 339 Fifth Avenue (photo: Museum of the City of New York)

To help save this landmark-worthy building, VSNY’s partner Village Preservation’s website, [GVSHP.org](http://GVSHP.org), has a link for sending Demarest support letters to city officials.

## Merchant’s House in Battle

For seven years the Merchant’s House Museum has been battling the proposed development of an eight-story hotel next door, at 27 East 4<sup>TH</sup> Street. The construction could cause catastrophic damage to the fragile 187-year-old building, which the Landmarks Preservation Commission has designated on the exterior and interior.

In September 2018, after protracted legal proceedings, the City Council voted against the developer’s application for “spot zoning” permits to construct the hotel, marking an important victory for the Merchant’s House,

Manhattan’s first landmark—and for historic preservation as a whole.

The fight, however, continues. Under current zoning laws, the developer can build a six-story hotel. Instead, the developer has opted to take legal action, filing a petition in January to overturn the City Council’s ruling. City representatives, including Council Member Carlina Rivera and Manhattan Borough President Gale Brewer, have stated that they will stand firm in support of the Merchant’s House. The museum’s lawyer, Michael Hiller, stated, “We are vigorously defending the City

Council’s decision, alongside the lawyers representing the City of New York. Bravo to the City for recognizing the historic importance of the Merchant’s House Museum, one of New York’s most venerable institutions!”

As the museum strives to meet the challenge of this overwhelming threat, efforts to restore the building, conserve the original collections and educate the public continue. Legal and engineering fees continue to mount, but there is no choice: the future of the Merchant’s House is at stake.

*Margaret Halsey Gardiner, Executive Director, Merchant’s House Museum*

## Staten Island’s Bluestone Blues

In a loss to one of New York’s great Victorian-era landmarks, the city is planning to remove thousands of linear feet of historic bluestone sidewalk pavement from the perimeter of Sailors’ Snug Harbor on Staten Island. The Harbor, a National Register Historic District and National Historic Landmark, has only limited local landmark protection, including several of its buildings and interiors and the cast-iron perimeter fence along Richmond Terrace and Snug Harbor Road. The bluestone extends for the entire frontage along these streets as well as on Henderson Avenue at the site’s southern border. The slabs probably date to the 19<sup>TH</sup>

century and add to the neighborhood’s historic character and sense of place. They will be replaced with white concrete.

The pavers physically abut the designated landmark fence, but the Landmarks Preservation Commission did not require any specific measures to protect the nearly half-mile-long fence during construction. It also did not use its status as the city’s preservation agency to work with the Departments of Transportation or Design and Construction on options that would have preserved and restored the bluestone, including the possibility of consolidating it near Snug



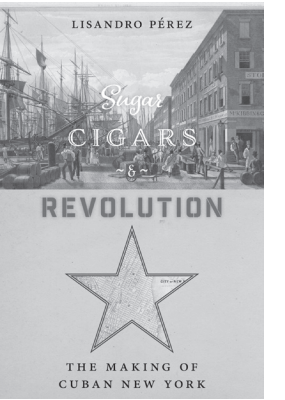
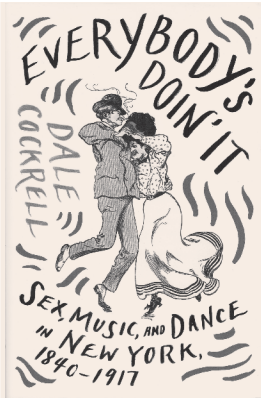
Harbor’s public entrances, where it would have been most visible.

A program to salvage bluestone sidewalk pavers removed from non-landmark sites for reuse within historic districts has long been discussed by preservationists but never implemented. *Jeremy Woodoff*

FROM LEFT TO RIGHT:  
A house at 5300 Arthur Kill Road, Staten Island, built in 1868, and an Italianate-style house on Pilot Street, City Island (photos: AKRF)







LEFT TO RIGHT: Cuban immigrants at a cigar factory, c. 1900 (photo: Mashable), a sketch of jumboree dancers (image: from Alfred Trumble’s 1882 book *The Mysteries of New York. A Sequel to “Glimpses of Gotham,”* and “New York by Day and Night”); the Bowery around 1905 (photo: Detroit Publishing Co./Library of Congress)

LEFT TO RIGHT: Painter Frederic Edwin Church’s 1875 *Valley of Santa Ysabel, New Granada*, depicting modern-day Colombia (photo: Pennsylvania Academy of the Fine Arts); Dale Cockrell’s book cover with 1904 sketch of dancers at Coney Island (image: Henry Mayer, in Rupert Hughes’s 1904 book, *The Real New York*); *The Harpist*, 1903 portrait by Canadian artist Alphonse Jongers of Florence Griswold, a boardinghouse owner in Old Lyme, Conn., who catered to artists (photo: Florence Griswold Museum); cover of Lisandro Pérez’s new book

## LECTURES

**NEW LECTURE FEE POLICY: VSNY sponsors evening lectures at various venues, \$5 for members, \$10 for nonmembers. Cash only, exact change please. No reservations required.**

MONDAY, OCTOBER 28  
WEST SIDE Y, 5 WEST 63<sup>RD</sup> STREET,  
PARKSIDE LOUNGE  
**RECEPTION AT 6:15, LECTURE AT 6:30**  
**SUGAR, CIGARS, AND REVOLUTION: THE MAKING OF CUBAN NEW YORK**  
More than century before the Cuban Revolution of 1959 sparked an exodus that created today’s prominent Cuban American presence, Cubans were settling in New York in what became the largest community of Latin Americans in the 19<sup>TH</sup>-century Northeast. Lisandro Pérez’s new book, *Sugar, Cigars, and Revolution: The Making of Cuban New York* (NYU Press), brings this community to vivid life, tracing how it was formed by both the sugar trade and the long struggle for independence from Spain. Professor Pérez analyzes forces that shaped the community and tells the stories of individuals and families in a little-known immigrant world representing the origins of New York City’s dynamic Latino presence. The Cuba Trade, starting in the early 1800s, brought most of Cuba’s burgeoning sugar production to Lower Manhattan’s docks, to be sold to the city’s many sugar refineries. This trade was the basis for the creation of a community of Cubans dominated by sugar planters, which led to a popular image among New Yorkers of Cubans as wealthy landowners with a hint of Old World sensibilities. Professor Pérez’s lecture for VSNY will reveal, among other topics, how Cubans rose to prominence among Manhattan’s 19<sup>TH</sup>-century elite.

MONDAY, NOVEMBER 18  
WEST SIDE Y, 5 WEST 63<sup>RD</sup> STREET,  
PARKSIDE LOUNGE  
**RECEPTION AT 6:15, LECTURE AT 6:30**  
**EVERYBODY’S DOIN’ IT: SEX, MUSIC AND DANCE IN VICTORIAN NEW YORK**  
Prostitution was big business in New York up to World War I, and where sex workers plied their trade, there was generally dancing and music. Musicologist and author Dale Cockrell’s lecture, based on his new book, *Everybody’s Doin’ It: Sex, Music, and Dance in New York, 1840-1917* (W. W. Norton), will explore New York’s Victorian meeting places where sex, drink, music and dance mingled. Spirited live music, whether played by a single pianist or a small band, was enjoyed nightly in hundreds of basement dives, dance halls, brothels and concert saloons. Crowds of multiethnic men and women danced wildly to intoxicating music—to the horror of the moralistic elite. This rollicking demimonde drove innovative new music, including ragtime and jazz and punk, and the development of risqué new dance styles. Cockrell’s talk will illuminate the how, why and where of America’s popular music and dance, and trace a buoyant journey from downtown Five Points to midtown Tin Pan Alley and all the way to Harlem.

DECEMBER EVENING LECTURE, DETAILS TBD  
**A HISTORY OF THE VICTORIAN DOLLS’ HOUSE: LIVING LARGE IN A SMALL HOME**  
Historian Eliza de Sola Mendes will explore the entrancing world of dolls’ houses and furnishings, exploring their makers, artisanship and surprising cultural importance, via rarely seen photographs among other archival treasures.

## OTHER VICTORIANA EVENTS OF INTEREST:

OCTOBER 26, 1 TO 4 PM, **ROUNDTABLE ON ARCHITECT MINARD LAFEVER (1798-1854), FIRST UNITARIAN CONGREGATIONAL SOCIETY, 48 MONROE PLACE, BROOKLYN.** FOR DETAILS: FUUB.ORG

OCTOBER 26, 2 TO 4 PM, **WALKING TOUR OF TIN PAN ALLEY, THE OLD CHELSEA THEATER DISTRICT AND ENVIRONS CONDUCTED BY LAURENCE FROMMER, PRESIDENT OF SAVE CHELSEA, STARTING AT THE HOTEL CHELSEA, 222 WEST 23RD STREET. FOR DETAILS: WWW.UPPERWESTSIDEHISTORY.ORG/UPCOMING-EVENTS.HTML**

## TOURS

SATURDAY, OCTOBER 12, 8 A.M. (DAYLONG)  
**PLANTS AND PAINTINGS IN PHILADELPHIA**  
This tour will focus on accomplishments that preceded the Victorian era. In the morning we will explore Bartram’s Garden, the oldest surviving botanic garden in this country. It was begun in 1728 by John Bartram, a self-taught botanist who collected seeds and plants on extensive travels that took him north to New England, south to Florida and west to Lake Ontario. Back in Philadelphia, he nurtured them in the garden surrounding his house that borders on the Schuylkill River. In the afternoon we will see the exhibit “From the Schuylkill to the Hudson: Landscapes of the Early American Republic” at the Pennsylvania Academy of the Fine Arts. On display will be paintings by such Philadelphia artists as Charles Willson Peale, James Peale and William Russell Birch that depict the Wissahickon, Delaware and Schuylkill waterways. Works by several Hudson River School painters are also included in the exhibit, among them Frederic Edwin Church and Thomas Cole, who trained as an artist in Philadelphia in the 1820s. Lunch at the Reading Terminal Market will be on our own. **LIMITED TO 40 PARTICIPANTS**  
**FEES: \$130 FOR VSNY MEMBERS, \$160 NONMEMBERS**  
**PAID RESERVATIONS MUST BE RECEIVED BY WEDNESDAY, OCTOBER 9.**

SATURDAY, NOVEMBER 2, 10:30 A.M.-  
APPROX. 12:30 P.M.  
**THE BOWERY: NEW YORK CITY’S OLDEST STREET**  
Native American footpath, Dutch farm road and site of the city’s first Free Black homesteads, the Bowery stretches 1.25 miles from Chatham Square to Cooper Square. An early social hub for the working class, gangs, gays and immigrant Irish, Italians, Chinese, Jews and Germans, it was “the most interesting place in New York” to Stephen Crane. It has important links to Washington, Lincoln, baseball, streetcars, tap dance, tattoo, Yiddish theater, vaudeville, Stephen Foster, Irving Berlin, Harry Houdini and even Mae West. A longtime home to rescue missions, it is also known for its affordable jewelry, lighting and restaurant supply districts. Its artists’ community helped foster abstract expressionism, Beat literature, improvisational jazz and punk rock. New York City’s oldest, most architecturally diverse street, it was named to the National Register of Historic Places in 2013. Despite that honor, it is one of the city’s most endangered historic streetscapes. **LIMITED TO 30 PARTICIPANTS**  
**FEES: \$20 FOR VSNY MEMBERS, \$30 NONMEMBERS**

SATURDAY, NOVEMBER 16, 8 A.M. (DAYLONG)  
**CONSIDERING CONNECTICUT**  
A tour of the Florence Griswold Museum in Old Lyme and a visit to a private home in Old Saybrook is in the planning stage.

**NOTE FOR TOUR PARTICIPANTS:**  
*Paid reservations are required and can be made via PayPal from our website (vicsocny.org) or through checks sent to Tours, Metropolitan Chapter VSA, 232 East 11<sup>TH</sup> Street, New York, NY 10003. No refunds for cancellations. Meeting places will be provided with registration confirmation. Participants must be in good health, able to participate safely in the activities involved. Sites may have challenging stairs or hills. If you have any concerns about your ability to participate fully, please contact us (info@vicsocny.org or 212-886-3742). VSNY reserves the right to decline to accept or refuse to retain any person as a member of our tours at any time.*



Founded in New York City in 1966, the Victorian Society in America is dedicated to fostering the appreciation and preservation of our nation’s 19<sup>TH</sup>-century heritage as well as that of the early 20<sup>TH</sup>-century (1837-1917). The Victorian Society New York (VSNY), the oldest of numerous chapters now flourishing throughout the USA, is an independent nonprofit organization affiliated with the national Society.

Membership contributions at any level help to provide the foundation for all that we do—from our lecture series, walking tours and excursions, to our grant and awards programs honoring worthy preservation projects in New York. Members also help provide scholarships to the Victorian Society in America Summer Schools for advanced study. Donations to the Margot Gayle Fund make possible monetary grants for preservation and conservation of Victorian material culture in our region.

# Fall 2019



Welcoming an Impressive New Group to Board of Directors

**Caroline Drabik’s** professional focus is the care, keeping and interpretation of historic house museum interiors, furnishings and decorations. She has worked as a curator, collections manager and advisor to professional and volunteer staff in charge of the sites’ material culture assets and holdings. Until recently, she served as director of curatorial affairs for the Historic House Trust of New York City and its 23 member historic houses. Former positions include collections manager for the Merchant’s House Museum and curatorial fellow through the Kress Foundation.

Caroline provides advocacy for and assistance to house museums and other small history organizations, with an understanding of the challenges and complexities of interpreting and caring for historic furnishings and decorations. Her appreciation of collections’ close relationship to architectural styles and functioning, their physical beauty and their intrinsic value to everyday life fuel her passion for the field. She currently provides curator services to historic houses and organizations through her newly created business, White Rose Curator Services. Clients include Old Westbury Gardens and the Greater Hudson Heritage Network. She holds a master’s degree in museum studies from the Fashion Institute of Technology (SUNY) and a bachelor’s degree from Elms College. During her post-college studies in Perugia, Italy, and her graduate studies in New York, she developed an affection and enthusiasm for the arts of the Middle Ages in Europe as the life bridge for classical influences which endure to the present.

Caroline reports that she joined VSNY’s board to support its mission and to learn from and share with colleagues. She lives in Malverne, New York, with her husband, Rick White.



Caroline Drabik

**Lynne Funk** AIA is a licensed architect with 35 years’ experience across commercial, residential and institutional markets. Her work with her own company included renovations of historic structures, ranging from 19<sup>th</sup>-century townhouses to mid-20<sup>th</sup>-century modern storefronts. In 2018, she joined CCA, which provides architectural and engineering services focused on construction defect mitigation.

For 15 years, her office was located in the Meatpacking District, where she contributed time and research to the successful push for historic district designation of Gansevoort Market. This experience enhanced her appreciation of mixed-use neighborhoods and led to an interest in entertainment districts, including Tin Pan Alley near Madison Square Park. Walking tours (given and taken) have been a lifelong passion, including her “Tribeca: Industrial Edge,” which explores the transformation of lower west Manhattan.

Lynne’s other community-based activities include serving on the advisory council of the Hudson River Park Trust and volunteering at free kayaking sites on the Hudson. She lives on the Upper West Side, and among her favorite nearby haunts are the Riverside Clay Tennis Association’s courts. Lynne also loves to ski, sail and skate, she reports—“anything near, on or in water!” She was raised in Kentucky, attended the University of Kentucky’s College of Architecture and retains her love of horses and Southern cooking.



Lynne Funk

**Jeremy Woodoff** has worked for the City of New York since 1980, first at the Landmarks Preservation Commission as a city planner, director of environmental review and deputy director in the Preservation Department. Since 2000, he has worked in the tiny historic preservation office at the Department of Design and Construction. Before coming to New York, he served for three years as a community planner for the City of Savannah and was on the board of the Savannah Landmark Rehabilitation Project, which restored houses in the city’s Victorian Historic District for low-income residents.

Jeremy spent his early years in Stuyvesant Town but found the East Village neighborhood, which he crossed en route to school, much more interesting. When he was 9, the family moved to Aiken, South Carolina, where he lived until leaving for college (Rockford College in Illinois, then Oberlin College in Ohio, and finally graduate school in city planning at Harvard University’s Graduate School of Design). He has lived in Park Slope since returning to New York.

Jeremy’s long-standing hobby is collecting and restoring antique clocks. He is on the board of Save America’s Clocks, an organization that was one of the leads in the recent, ultimately unsuccessful, lawsuit against the City of New York and the developer of the former New York Life Insurance Co. headquarters at 346 Broadway. The suit attempted to reverse the Landmarks Commission’s approval to close the landmark-designated clocktower to the public and to alter the historic clock. (VSNY was a party to an *amicus* brief in the case.) In 2000, Jeremy curated a small show, “Once Upon a Time: Clocks and Victorian Style,” at the Carriage House Gallery of the



Jeremy Woodoff

Emlen Physick Estate in Cape May, New Jersey. In addition to joining VSNY’s board, Jeremy is also a recent addition to the board of Friends of the Jefferson Market Bell. His longtime preservation interests also include historic pavements, street furnishings and the works of Olmsted and Vaux as embodied in the city’s scenic landmarks.

**Eli Sterngrass** is a fine art research associate at Gurr Johns International, an appraisal firm based in New York and London. Raised in the historic summer resort town of Saratoga Springs, New York, he graduated from the University of Michigan in 2016 with a bachelor’s degree in anthropology, museum studies and art history. During his senior year, he studied in Prague, where his suspicions about possessing an affinity for remarkable architecture were confirmed. Following his return to New York, he worked at Questroyal Fine Art, a gallery specializing in the Hudson River School.



Eli Sterngrass

Eli enjoys exploring new cities and neighborhoods, while keeping an eye out for Victorian houses, old synagogues and traces of bygone industries. He is a passionate collector of 19<sup>th</sup>- and 20<sup>th</sup>-century American art, particularly examples of the Hudson River School, Ashcan School and 1930s and ‘40s American Modernism. He is also an avid fan of horse racing and soccer (the British Premier League). Eli reports that he is excited to make a difference in the community by assisting with VSNY’s work.

**Mark Bench**, a native of Manchester, England, has had a long career in the fine and decorative arts. Before moving to New York in 2007, he worked primarily at two international auction houses in London’s Mayfair. In London and New York, he has been actively involved with professional associations. For the Royal Institution of Chartered Surveyors, he is a member of the Fine Art and Chattels Faculty. He has also worked with the Georgian Group



Mark Bench

(UK), an amenity society that advocates for all listed 18<sup>th</sup>- and early 19<sup>th</sup>-century buildings and landscapes, and the Victorian Society (UK), a statutory consultee on alterations to listed Victorian buildings. He is a liveryman of the Furniture Makers’ Company (UK), where he has promoted Britain’s finest handmade furniture. In New York, Mark has co-curated two exhibitions of contemporary Irish and American furniture and craft at the American Irish Historical Society, and he has been a trustee of the Furniture Society. He was recently invited to sit on the collections committee of the Delaware Art Museum. He lives on the Upper West Side with his wife, Aleya Lehmann, an artist who has spearheaded recent restoration of Verdi Square at the West 72<sup>nd</sup> Street subway (1, 2 and 3 lines) entrance. He reports that he is eager to contribute to VSNY’s dialogue, particularly related to landmarking initiatives.

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**Mail this form with check to: VSNY, 232 East 11<sup>th</sup> Street, New York, NY, 10003**

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